



*General Moses*

# CHARLES WHITE

ACA GALLERY

63 EAST 57th STREET, NEW YORK CITY

PL 5-9622





*Birmingham Totem*





*Paper Shelter*

*May 17th through June 5th, 1965*

**A C A G A L L E R Y**

**63 EAST 57th STREET, NEW YORK CITY**

**PL 5-9622**





**J'ACCUSE!**

**HERITAGE**

**November 14th**





# CHARLES WHITE

*You are cordially invited to the preview  
of recent work by Charles White  
on Saturday, March 14th, from 3 to 6*





*Three  
of the drawings  
from  
the folio 10 by  
Charles  
White*

*\$1.50  
each  
from  
available  
stock*



*Order from: Carlton Moss, Box 1827, Hollywood 28, California*





Charles White — "untitled" 1973





Charles White

IMAGES OF DIGNITY

The World as It Is

# IMAGES OF DIGNITY

*The Drawings of Charles White*



*Foreword by Harry Belafonte, Introduction by  
James Porter, Commentary by Benjamin Horowitz*



# IMAGES OF DIGNITY

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A RETROSPECTIVE OF WORKS OF CHARLES WHITE  
ORGANIZED BY THE STUDIO MUSEUM IN HARLEM



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APRIL 24th—JUNE 12th, 1983

THE WADSWORTH ATHENEUM  
600 MAIN STREET HARTFORD, CONNECTICUT

IN CONJUNCTION WITH

THE CRT's CRAFTERY GALLERY

a creative environment for the arts

1445 MAIN STREET HARTFORD, CONNECTICUT







UNTITLED (Man With Out Stretched Arms)

1959

Charcoal on paper

91.2 × 156



# CATALOG OF T

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## Works Featured At The Wadsworth Atheneum



TAKE MY MOTHER HOME

1957

Pen and ink on paper

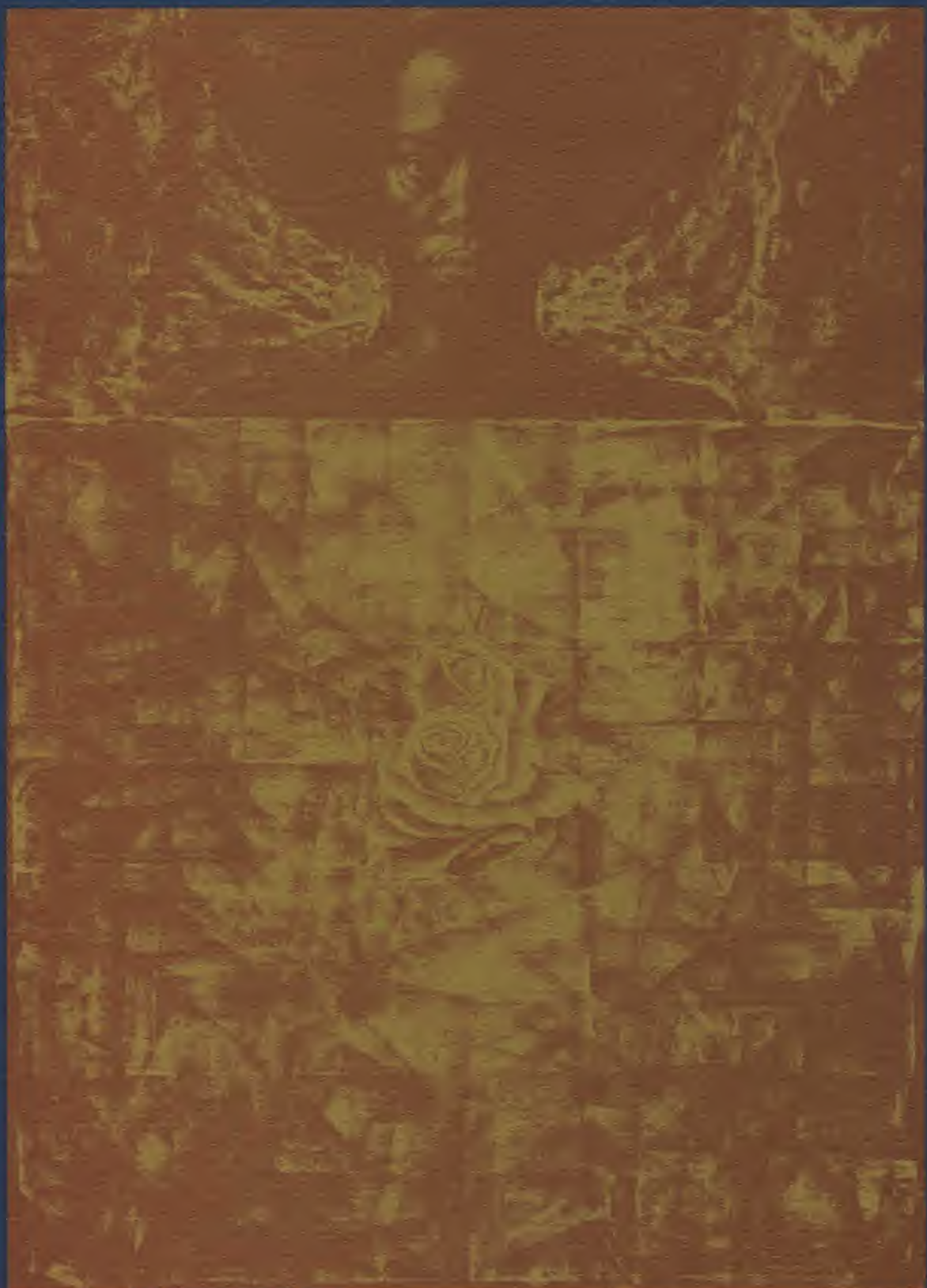
139 × 71.5

Lent from the Collection of

Dr. and Mrs. Richard A. Simms, California

1. LOVERS #1 (The Embrace)  
1942  
Tempera on panel  
49.2 × 64.9
2. HEAD OF A MAN  
1942  
Oil  
63.5 × 52.6  
Lent by Adolphus Ealey/Barnett-Aden Gallery
3. THE JESTER  
1943  
Oil on canvas  
96.5 × 53.4
4. SOLDIER  
1944  
Tempera on masonite  
76 × 61
7. MATER DOLOROSA  
1946  
Oil on canvas  
30.3 × 35.6  
Lent by Mr. and Mrs. David Elliott
9. SHARECROPPER  
1946–47  
Oil on canvas  
76.6 × 61
14. BESSIE SMITH  
1954  
Tempera on masonite  
61.8 × 50.8  
Lent from the Francis White Collection
17. DAWN  
1960  
Wolff crayon on paper  
66 × 105.2  
Lent by Susan & Herbert Adler
23. Unfinished Painting #1  
circa. 1965–66  
Oil on canvas  
152 × 60.8
27. WANTED POSTERS SERIES #4  
1969  
Oil on composition board  
61 × 61  
Lent by The Whitney Museum of American Art,  
New York, gift of the Hament Corporation  
and Purchase, 1970. 70.41
28. WANTED POSTER SERIES #6  
1969  
Oil wash on board  
149.3 × 68.4  
Lent by Drs. Edmund and Susan Gordon
29. WANTED POSTER SERIES #10  
1970  
Oil wash on board  
101.5 × 151.8  
Lent by Drs. Edmund and Susan Gordon





**Drawings**

**Lithographs**

**Drypoints**

April 25 through May 16, 1971

**CHARLES**

**WHELF**



CHARLES WHITE / Selected Work 1947 / 1978

January 15—February 12, 1984

Mary Porter Sesnon Gallery, University of California, Santa Cruz



*Sound of Silence*, 1978, color lithograph, 24¾ x 34" lent by Heritage Gallery



# CHARLES WHITE

Selected Work 1947/1978



UNTITLED (Chicago) 1973 oil drawing 65x49 1/2

January 15-February 12, 1984  
Mary Porter Sesnon Art Gallery  
University of California, Santa Cruz.



## CHARLES WHITE

1927, 1918—Chicago, Illinois/1979—Altadena, California

## Education

Institute of Chicago  
Student's League of New York City  
Escuela de Grafica Popular, Mexico, D.F.  
Escuela de Arte

## Selected Awards

Institute of Chicago Scholarship - 1937 \* National Scholarship Award - 1937 \* American Negro Exposition - 1940 \* Julius Rosenwald Fellowship - 1942 - 1943 \* Edward B. Alford Award, Atlanta University - 1946 \* Atlanta University Purchase Awards - 1946 - 1951 — Prints \* Second Atlanta University (popular ballot) - 1953 \* National Institute of Arts and Letters Grant - 1952 \* Metropolitan Museum of Art Exhibition - 1952 \* American Watercolors, Drawings and Prints — John Hay Whitney Fellowship - 1955 \* Gold Medal Int'l Graphic Show, Leipzig, Germany - 1955 \* "New Vistas in American Art," Purchase Award, Atlanta University - 1961 \* Atlanta University Purchase Award - 1961 \* Gold Medal, International Show, New York - 1965 \* Childre Hassam Award, American Academy of Art - 1965 \* Purchase Award, City of Los Angeles - 1968 \* City of Los Angeles, City Council Resolution - 1968 \* Doctor of Arts, Columbia University, Chicago - 1969 \* International Intergrafik, Leipzig, Gold Medal - 1977.

## Posthumous Honors

Art Institute - Parsons School of Design. Charles White Posthumous Scholarship - 1979. \* President Carter, White House Citation, Washington D.C. - 1980 \* National Conference of Artists - Dedicated to Charles White - 1980 \* Charles White Scholarship for Students - Los Angeles City College - 1980 \* Graphic Arts Council, Los Angeles County Museum, Purchase in Memory of Charles White, rare trial proof of Goya's etching "Little Prisoner". - 1980 \* South Side Art Center and Du Sable Museum, Chicago - Charles White Student Art Materials Scholarship - 1980 \* City of Altadena named park called "Charles White" in his honor. First park named for a native born American in the United States - 1981 \* Congressman Julian Dixon made a speech in the Congress, June 25th "A Tribute to Charles White" published in the *Congressional Record* - 1981.

## Selected Exhibitions

Institute of Chicago - 1938 \* Howard University, Washington, D.C. - 1940 \* Library of Congress, Washington, D.C. - 1941 \* Smith College Museum of Art - 1943 \* Institute of Modern Art, Boston, Mass. - 1943 \* Atlanta University, Atlanta, Georgia - 1943 \* Baltimore Museum, Baltimore, Maryland - 1944 \* Newark Museum, Newark, N.J. - 1944 \* Brooklyn Museum, Brooklyn, N.Y. - 1945 \* San Francisco Museum of Art, San Francisco, Calif. - 1946 \* Whitney Museum, New York - 1951 \* American Academy of Arts and Letters - 1952 \* Metropolitan Museum of Art, New York - 1952 \* Smithsonian Institution, Washington, D.C. - 1954 \* Renaissance Society of The University of Chicago - 1944 \* Contemporary Painting, Hotel Dennis, Atlantic City - 1955 \* University of Utah - 1958 \* Long Beach Museum of Art - 1959 \* International Exhibition of Art, Leipzig, Germany - 1959 \* Methodist University, Alaska - 1961 \* Occidental College - 1964 \* University of Judaism - 1964 \* Rockford College - 1965 \* Otis Art Institute - 1966 \* Southern Oregon College - 1966 \* University of California at Los Angeles - 1966 \* Association Pour la Rencontre Des Culture, Paris - 1966 \* Karlovy Vary, Czechoslovakia - 1967 \* Palace of Culture, Warsaw - 1967 \* Kunstneres Hus, Oslo, Norway - 1968 \* Pushkin Museum, Moscow - 1968 \* Ludwigshafen Am Rhein, Germany - 1969 \* Krannert Art Museum, Illinois - 1971 \* Honolulu Academy of Arts - 1971 \* Cornell

University - 1974 \* National Academy of Design - 1975 \* Los Angeles County Museum (Two Centuries of Black Art) - 1976 \* San Francisco Museum of Modern Art - 1976 \* El Museo De Arte Moderne, Columbia, S.A. - 1976 \* Brooklyn Museum of Art - 1977 \* High Museum of Art, Atlanta, Ga. - 1977 \* National Collection of Fine Art, Washington, D.C. - 1977 \* Montgomery Art Gallery - 1977 \* Arkansas Art Center - 1977 \* Palm Beach Art Institute - 1977 \* L.A. City Municipal Art Gallery - 1977. Pepperdine University - 1978 \* Cypress College, California - 1978 \* Heritage Gallery (Homage to Charles White) - 1981 \* The Studio Museum in Harlem (Images of Dignity) - 1982 \* Heritage Gallery (Retrospective, Charles White) - 1982 \* Herbert F. Johnson Museum, Cornell University - 1982 \* Museum of National Center of Afro-American Artists, Boston - 1982 \* Cunningham Memorial Art Gallery, Bakersfield, Ca. - 1983 \* I.P. Stanback Museum, S. Carolina - 1983 \* Museum of Art, Mississippi - 1983 \* Wadsworth Atheneum, Hartford, Conn. - 1983 \* The Museum of African American Art, USC Atelier, Santa Monica, Ca. (In Memory of Charles White) - 1983 \* Museum of Afro-American History and Culture, Los Angeles, Ca. - 1983 \* Mary Porter Sesnon Gallery, University of Ca., Santa Cruz - 1984.

## Murals

Tuskegee Institute, Tuskegee, Alabama  
Hampton Institute, Hampton, Virginia  
Chicago Public Library, Chicago, Illinois  
Mary McLeod, Bethune Branch Library, L.A.



Head of Woman, 1947, ink, 20x16"



## CHECKLIST

1.	HEAD OF WOMAN	1947	ink drawing	20x16
2.	JOHN BROWN	1949	lithograph	25x19½
3.	MAN AND WOMAN	1951	linocut	29x33
4.	BESSIE	1954	color linocut	22½x18½
5.	PIANO PLAYER	1954	ink drawing	28½x23½
6.	SOLID AS A ROCK	1956	linocut	55x31
7.	I HAVE KNOWN RIVERS	1961-2	linocut	58x33
8.	I HAD A DREAM	1965	lithograph	31x38
9.	U.P. No.2	1965-6	oil on canvas	53x37
10.	HEAD	1967	lithograph	17x13
11.	U.P. No.10	1967-8	oil on canvas	43x51
12.	STUDY FOR NAT TURNER	1968	drawing pencil, charcoal, oil wash	48½x53½
13.	GUARDIAN	1968-9	oil drawing	32x54
14.	MELINDA	1969	etching	21x31
15.	EVENING SONG	1970	lithograph	31x37
16.	HASTY B	1970	lithograph	31x37
17.	W.P.S. L 12	1970	lithograph	26x38
18.	W.P.S. L 14	1970	color lithograph	31x39
19.	LOVE LETTER II	1971	color lithograph	39½x31½
20.	MISSOURI C	1973	etching	28x43½
21.	VISION	1973	sterling silver plate	8"round
22.	UNTITLED (Chigago)	1973	oil drawing	65x49½
23.	PROFILE	1974	etching	22x27
24.	PROPHET I	1975	color lithograph	37x45½
25.	PROPHET II	1976	color lithograph	35½x46
26.	LOVE LETTER III	1977	color lithograph	39½x31½
27.	SOUND OF SILENCE	1978	color lithograph	35½x44½



*Solid as a Rock*, 1956, linocut, 55x31"





*Guardian*, 1968-69, oil drawing, 32x54"

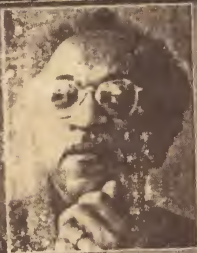


*Missouri C*, 1973, etching, 28x43½"

Credits:  
 Design and publicity: Dwight T. Chism  
 Photography: Frank J. Thomas  
 Typesetting: City on a Hill Jobshop, UCSC  
 Printing: Duplicating Center, UCSC



A BIOGRAPHY OF CHARLES WHITE



# Reaches of the Heart

THE  
CHOICE  
NANCY  
FRANK  
CHARLES  
RED  
THARLE  
HAROLD  
AS

BY FRANCES WHITE WITH ANNE SCOTT















WHITE, CHARLES

White





WHITE, C  
ONE-MAN



*"I HAVE A DREAM"*

*CHARLES WHITE*

HERITAGE GALLERY

718 N. La Cienega, Los Angeles, California

November 11 thru November 29, 1968



# IMAGES OF DIGNITY

## *The Drawings of Charles White*



LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

*Foreword by Harry Belafonte, Introduction by  
James Porter, Commentary by Benjamin Horowitz*





*J'Accuse! No. 1, Charcoal, 1966*  
*Collection of Dr. and Mrs. Bertram V. Karpf*





Dr. Mary McLeod Bethune

MY LAST WILL AND TESTAMENT

I leave you love

I leave you hope

I leave you faith

I leave you a respect for the use of  
power

I leave you the challenge of  
developing confidence

I leave you racial dignity

I leave you a thirst for education

I leave you a desire to live har-  
moniously with your fellow men

I leave you finally a responsibility  
to our young people



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# “Images of Dignity”

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A Retrospective of the Works of Charles White

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museums across the country, culminating its national tour with this showing.



Unfinished Painting #1 Circa 1965-66 60"x24"

### **The California Museum of Afro-American History and Culture**

George Deukmejian, Governor

#### **Board of Directors**

Roger Dash, Ed.D., Acting President  
Teresa Hughes, Assemblywoman, 47th District  
Bill Greene, Senator, 28th District  
Anna Marie Campbell  
Bettye Simon  
Eugene Wheeler

#### **Alternates**

Perry Parks  
James Shelton

Aurelia R. Brooks, Acting Director  
Lonnie G. Bunch III, Curator







A BIOGRAPHY OF CHARLES WHITE



# Reaches of the Heart

JOHN  
CHOE  
NANCY  
FRANK  
PAUL  
FRED  
HARRIET  
BLAST  
AS

BY FRANCIS WHITE WITH ANNE SCOTT



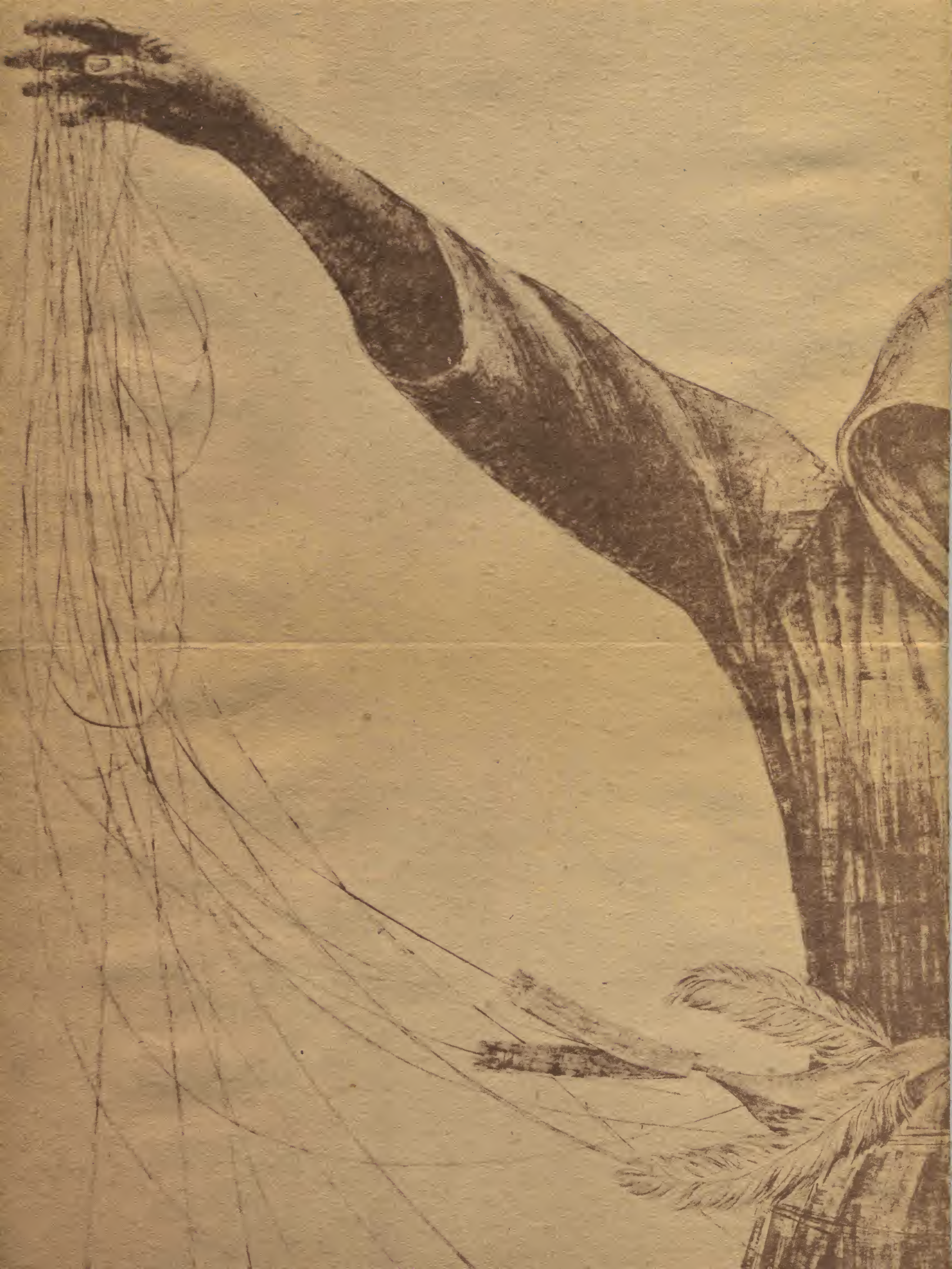


LIBRARY  
LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

MAR 10 1965

WHITE, C  
ONE MAN







Known in some circles as the "King of Airbrush," White was the father figure for a generation of airbrush illustrators. "It was a fabulous period," he says now. "I'm really amazed that I survived it."

With its peeling *trompe-l'oeil* murals, boarded-up head shops and down-at-the-heel bohemian hangouts, Venice Beach is a veritable museum of contemporary



**CHARLES E. WHITE III RULES THE WORLD**

cultural icons. Yet the same neighborhood is now host to some of the most innovative new architecture in California. All of which makes Venice Beach a perfect place for Charlie White III. □ And just as Venice Beach has learned to reinvent itself in the 1990s, so this veteran illustrator is learning to do the same. In a dramatic career upswing, the 53-year-old designer and his company, Olio, are hard at work on a slew of projects of unprecedented scale and ambition, from a huge cinematic marquee installation to a phantasmagorical pirate village for a gigantic Las Vegas "adventure resort." □ White, a large man who says he's tired of hearing he looks a lot like actor Donald Sutherland, has had his career ups and downs. Once known as the "King of the Airbrush" for his fantastically detailed, highly conceptual and illusionistic illustrations for a blue-chip roster of advertisers, magazines, and corporate clients, he was the father figure for a generation of airbrush illustrators. "It was a fabulous period," he says now. "You thought it was never going to end. I'm really amazed I survived it." □ In the mid 1960s, while all hell was breaking loose in American society, White was a newly liberated art-school dropout (from Pasadena's prestigious Art Center College of Design) whose friends were a seminal group of Southern Californian artists that included soon-to-be-art-superstar Ed Ruscha. "Guys like Ed really opened my eyes to what was going on in the art world at that time," White recalls. "They were a big influence on my work." □ And a source of continuing confusion as well. "When I got into illustration, I didn't want to do it forever," he confesses. "I thought I wanted to be a painter.

I pretended to myself for years that I'd never be in illustration for long." □ When White first picked up an airbrush in the late 1960s, it had been relegated to the status of

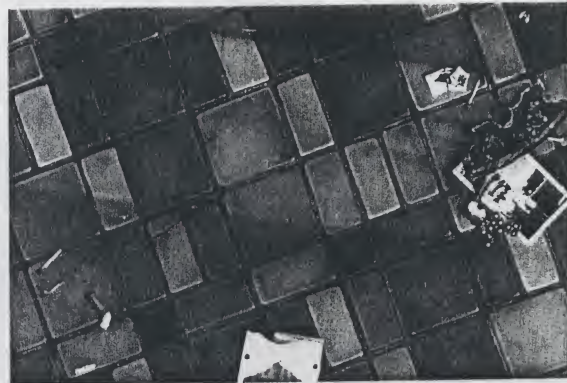
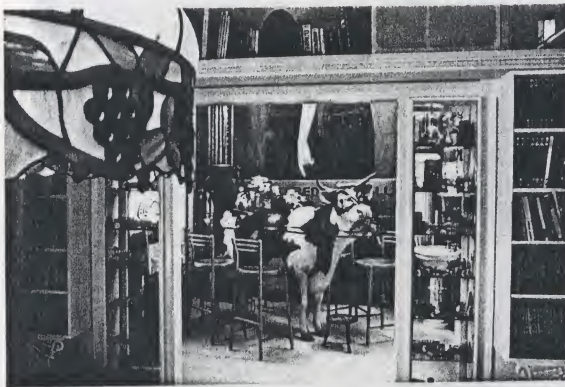
a photo-retouching tool for some quarter of a century; the luxurious effects of past airbrush masters like pinup artist Albert Vargas were only a dim memory. □ White had chosen a demanding medium. Today, with software programs that can duplicate the effects he once achieved laboriously, it takes effort to appreciate the excitement his innovations generated. □ The commercial art world was different then. "There was no publication or album work to speak of, only advertising," White says. Still, the field was wide open. At 25, the fledgling commercial artist got his first big boost from the L.A. office of McCann Erickson with the Lockheed aircraft account. "I could do any style, do anything, any way I wanted to work," White says. "I used more fiberglass resin, plastics, chrome and neon than you can imagine." □ At one point White bankrolled a series of billboards that featured a photo-booth portrait and the slogan "Charles E. White III Rules the World," which made quite a splash at the time and earned him the status of minor celebrity. □ Toward the end of the decade, when L.A.'s once-hot advertising scene was starting to cool down, he pulled up stakes and moved to New York. □ But although White arrived with a bulging portfolio, the Big Apple didn't know what to do with him at first. His promotional piece, which showed him in Western garb and advertised, "Charlie White and the Light Crust Doughboys," while now a classic, wasn't in sync with what was going on. Nevertheless, he began to pick up work, and it was during this period that his style solidified. □ White capitalized on what was then a prevailing amnesia about American pop culture: He resur-







White's mastery of the airbrush medium was such that he could imitate brushstrokes, water droplets, chrome reflections—no one had attempted this—and just about any surface texture you can name.



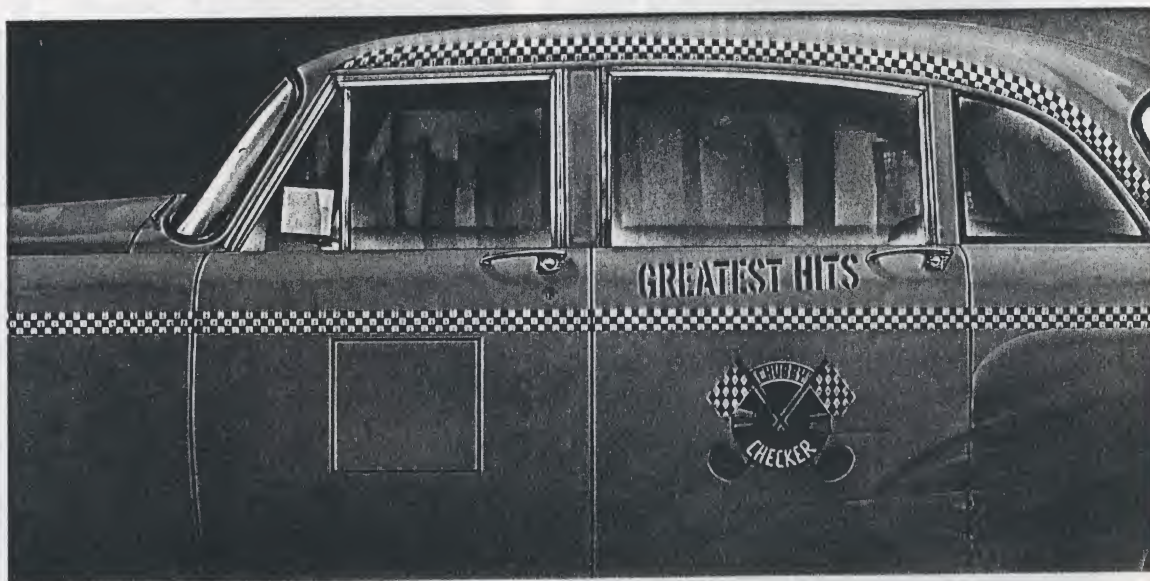
(Previous spread left) "Charles White III Rules the World," a self-promotional billboard series, 1965. (Right) "Entertainment District Totem," signage for the MCA Universal CityWalk in 1990. ■ (This page left) "Cow Bar," created for Robert Myles Runyan in 1987. (Right) "Cistine Chapel Floor," for *National Lampoon* in 1972. ■ (Facing page) "Chubby Checker's Cab," album cover, 1972. ■

rected a style of early 20th-century iconography that has since been rehashed *ad nauseum* by scores of decorators, designers, and collectors. We may cringe now when confronted with yet another example of depression-era kitsch, but when White first rescued them, they were still fresh discoveries. □ As one of the first illustrators in New York to draw from the L.A. culture of fast cars and junk food, White was soon labeled "the California illustrator." □ For sheer grandiosity, it would be hard to top White's 1974 designs for the abortive Broadway opening party for the premiere of "Ladies and Gentlemen, the Rolling Stones." Surviving photos hint at a deliciously decadent display of kinky costuming and elaborate limousine decorations. But when public officials panicked over the scale of the event, the production's permit was pulled at the last minute. □ By this time White had begun to flaunt the *trompe l'oeil* potential of airbrush to sometimes unnerving effect. His mastery of the medium was such that he could imitate brushstrokes, water droplets, chrome reflections—no one had attempted this—and just about any surface texture you can name. □ Yet White was experiencing a crisis of creative identity. Recognized as an airbrush virtuoso, he'd become a victim of his own artistic success. "At first it was hard to sell my stuff, then what I did became

expected," he recalls. "And that was not what I wanted to do." Impatience, combined with curiosity, drove White to diversify. "Trends in illustration were starting to change," he points out. "I thought if I switched to movie illustration that would get me in the door with movie production." White did some outstanding designs for the medium including, in 1972, work on *Savages*, the eccentric Merchant-Ivory production about a high society gathering that turns into back-to-the-jungle mayhem. □ In 1976, White moved back to Los Angeles to launch Willardson + White with fellow airbrush artist Dave Willardson. That partnership lasted half a decade, and at its peak the firm had more than a dozen artists on staff. □ By the 1980s, though, things were getting tougher. White's imitators had become legion, and the competition was cutthroat. So White took a hiatus. His work veered toward abstraction, culminating in a series of wood-and-metal wall sculptures that featured bravura surface treatments in striking simulations of frozen fabric murals. White had now come full circle, reemerging as a practicing fine artist who exhibited in galleries. □ Yet the commercial world still beckoned, and in 1986 White joined forces with architect Craig Hodgetts to form Harmonica, a design consortium with projects tailored to the partners' various



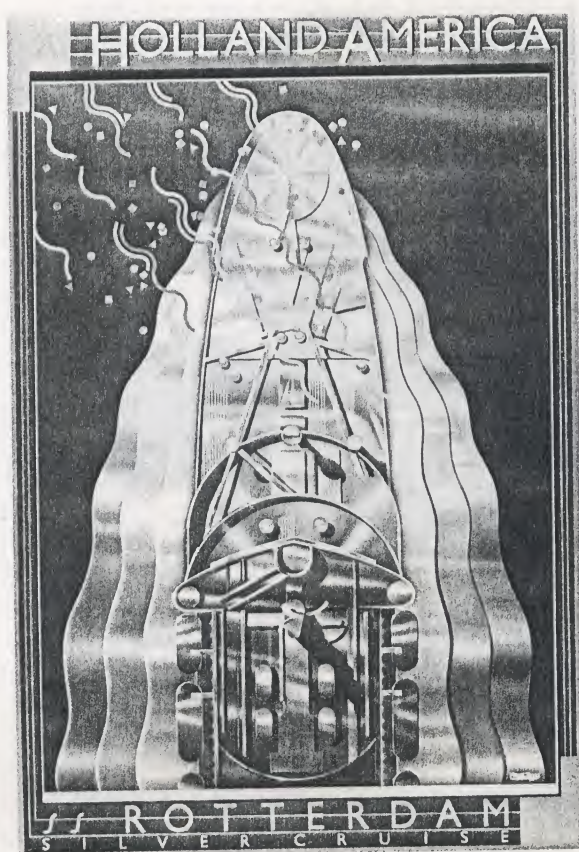
As one of the first and most distinctive illustrators in New York to draw from the Los Angeles-based culture of fast cars and junk food, White was soon labeled "The California illustrator."



talents. White had learned the hard way what it was like to run a design firm with a lot of employees and the attendant pressure to keep producing to meet a payroll. Harmonica was set up to allow for a fluctuating staff hand-picked for specific jobs. Though he was responsible for sketches only, White saw his work evolving into three-dimensional design. He worked on various unrealized projects at this time which can now be seen as portents of what was to come, including a "Wellness World" for Mitsubishi that was a precursor of the indoor sea-and-ski resorts that are now all the rage in Japan. The unfinished "Rockplex" project for MCA was a grandiose exercise in architectural theater designed to take visitors on a mythical backstage trip to a rock concert. It included shops, restaurants and bus-shaped elevators that carried visitors aloft to re-creations of rock landmarks like L.A.'s Tropicana Motel and San Francisco's Haight-Ashbury district and Fillmore auditorium. □ A year or so later the consortium split up and, with Bob Bangham, a young architect who'd worked with him at Harmonica, White set up Olio—the name means "a miscellany, or stew"—a smaller studio which ironically would lead to the biggest single commission

of his career. In an extraordinary team effort, Olio recently collaborated on the design of Buccaneer Bay, a mythical pirate village at The Mirage, the latest addition to that outrageous Las Vegas gambling complex. □ Olio is also churning out designs for several huge signage structures that are used to identify areas within MCA's new CityWalk at Universal Studios, 60-foot-tall creations which rely on imagery rather than language. The revamped facade for Universal's Odeon Cineplex is another boundary-blurring exercise in architecture, theater and design that features huge, interchangeable panels decorated with mural-size scenes from the movies which are the work of several different illustrators. □ "The way we're set up now, creating a unique design team each time, I can utilize the combined talents of artists and designers from different fields to go after large multidisciplinary projects and remain flexible without a lot of overhead. Functionally speaking, the days of the full-service design firm are numbered. With Olio, I feel that's a problem I've finally got under control. In spite of all the ego trips and money problems involved in large-scale collaborations, I've always enjoyed them. It's a concept that's going to continue to evolve." ■





(Left) "Silver Cruise" poster for Holland America Cruise Line, 1983. (Right) "Star Wars" poster for 20th Century Fox, 1978.

Venice Beach, Los Angeles' altes Bohemenviertel, ist inzwischen nicht nur Standort aufregender architektonischer Gebilde kalifornischer Prägung, sondern auch von Olio, der Designfirma von Charles White III. Die Karriere des 53jährigen Designers hat einen dramatischen Aufschwung erfahren, seit er mehrere Grossprojekte in Angriff genommen hat, wie die Gestaltung eines Piratendorfes für einen gigantischen Abenteuerpark in Las Vegas. □ Whites berufliche Laufbahn ist von zahlreichen Tief- und Höhepunkten markiert. Seine bis ins Detail realistisch ausgearbeiteten Illustrationen für Zeitschriften und diverse Firmen hatten ihm den Titel «König der Airbrush» eingetragen, und er war die Vaterfigur für eine ganze Generation von Airbrush-Illustratoren. «Das war eine grossartige Zeit», sagt er heute. «Man glaubte, das würde ewig so weitergehen. Ich bin wirklich erstaunt, dass ich das

überlebt habe.» □ Mitte der sechziger Jahre, als in der amerikanischen Gesellschaft der Teufel los war, hatte White sein Studium an Pasadenas berühmtem Art Center College of Design abgebrochen und Freundschaft mit einer Reihe südkalifornischer Künstler geschlossen, darunter dem künftigen Superstar Ed Ruscha. «Leute wie Ed haben mir Zugang zur damaligen Kunstwelt verschafft. Sie haben meine Arbeit entschieden beeinflusst.» □ Eine Quelle anhaltender Verwirrung. «Als ich mich auf Illustrationen einliess, sollte das nur temporär sein. Ich wollte Maler werden. Jahrelang redete ich mir ein, ich werde nur vorübergehend als Illustrator arbeiten.» □ Als White in den späten sechziger Jahren erstmals zur Airbrush griff, war diese Technik fast vergessen. Heute, da man mit Software-Programmen die gleichen Effekte erzielt, die er einst mühevoll erarbeitet hatte, kann man sich nur noch mit Mühe die Aufregung vorstellen,





Starring: Susan Blalock, Margaret Brent, James Davis, Neil Fitzpatrick, Anne Francis, Solomon Jones, Martin Krom, Christopher Demore, Allen Dulles, George S. Galt, Donald Sutherland, John Steiner, Peter Onorati, Ulan Vokh, Sam Waterston, Kathleen Wilhoite  
 Director: James Ivory  
 Director of Photography: James Ivory  
 Screenplay by: George S. Galt, Jones and Michael O'Donoghue  
 Music by: Elia Kazan  
 Produced by: BSC, Associated Producers, Production House, Executive Producers: Joseph L. M. Smith  
 Directed by: Associated Producers, Production House, Executive Producers: Joseph L. M. Smith



One Fifty Two East Twenty Six Street, New York, New York, 10010, Phone 869-1121

(Left) "Savages," a Merchant-Ivory Movie poster, 1972. (Right) "Doughboys," a self-promotional poster, 1969.

die seine Innovationen hervorriefen. □ Zudem war er ziemlich konkurrenzlos. «In meinen Anfängen mit der Airbrush gab es im ganzen Land vielleicht noch fünf andere Illustratoren, die sich dieser Technik bedienten. Inzwischen sind es Tausende.» □ Gegen Ende des Jahrzehnts zog er von Los Angeles nach New York, wo er nach den üblichen Anfangsschwierigkeiten zu seinem persönlichen Stil fand. White erweckte einen ikonographischen Stil wieder zum Leben, der aus dem frühen 20. Jahrhundert datierte und seitdem von ganzen Heerscharen von Dekorateurs und Designern bis zum Überdruß wieder aufgewärmt worden ist. Aber als White den Kitsch aus der Zeit der Depression wiederentdeckt hatte, war das noch unverbrauchtes Kunstmaterial. □ White, einer der ersten Illustratoren in New York, der aus der L.A.-Kultur der schnellen Autos und des Junkfoods kam, wurde bald als «der Kalifornien-Illustrator»

abgestempelt. Aber er bezog auch Elemente seiner unmittelbaren Umgebung in sein Werk ein – Stubenfliegen, Zigarettenstummel und Kaffeeflecken. □ Damals hatte White seine Airbrushtechnik des trompe l'œil zu solcher Meisterschaft entwickelt, dass er Pinselstriche, Wassertropfen, Spiegelungen in Chrom – was zuvor niemand versucht hatte – und fast jede Oberflächenstruktur imitieren konnte. □ White konnte nicht ahnen, dass ein Grossteil seiner Arbeiten dieser Periode verfallen würde, da er Pigmente benutzte, die rasch verblassten. □ White ist ein lebendes Beispiel dafür, dass sich Designer nicht allzu sehr dem Kommerz in die Arme werfen sollten. Er hatte sich auf so manches geschäftliche Abenteuer eingelassen – wie seine Hemdenfirma Charles III in London –, das in einem Fiasko endete. «Ich weiss nicht mehr, wie oft ich pleite gemacht habe.» □ Mit seinen finanziellen Schwierigkeiten ging eine künst-



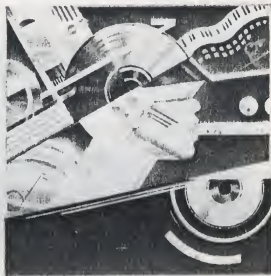
(This page) "Anti-War," Hiroshima Appeals poster, 1990. ■  
(Facing page) "Incredible Dream Machine," poster for a  
printing company, 1982. ■ (Following spread left)



"Theatres," a poster for the Rose Bowl. (Following spread  
right, all images) Ornate designs for the 100-foot warships  
docked in front of Treasure Island at Buccaneer Bay. ■



lerische Krise einher. Als anerkannter Meister der Airbrush wurde er Opfer des eigenen Erfolgs. «Erst hatte ich Schwierigkeiten, mein Zeug an den Mann zu bringen, dann hat man von mir nichts anderes mehr erwartet. Das war mir dann auch nicht recht.» Ungeduldig wie er nun einmal ist, erprobte er Neues. «Ich habe mich nie auf meinen Lorbeeren ausgeruht. Ich war immer bereit, alles über den Haufen zu werfen, um etwas anderes auszuprobieren.» □ 1976 zog Charles White nach Los Angeles zurück, um Willardson + White mit dem Airbrushkollegen Dave Willardson zu gründen. Diese Partnerschaft überdauerte ein halbes Jahrzehnt. Dann wurde es allmählich schwierig. Whites Plagiatoren waren Legion, und die Konkurrenz war mörderisch. □ Mitte der achtziger Jahre wandte sich White der abstrakten Kunst zu, wobei als Höhepunkt eine Reihe von Wandskulpturen aus Holz und Metall zu bezeichnen ist. Der Kreis hatte sich geschlossen – White frönte den schönen Künstlern und stellte in Galerien aus. □



Doch gab er seine kommerzielle Tätigkeit nicht ..... Depuis peu, Venice Beach, l'ancien quartier marginal de Los Angeles, est devenu l'un des endroits où l'on trouve les réalisations architecturales les plus originales de toute la Californie. C'est pourquoi Charles White III a décidé d'y établir Olio, son nouveau studio de design. C'est un atelier vaste et agréable, à un jet de pierre de la plage. □ La carrière de ce designer de 53 ans suit à nouveau une courbe ascendante depuis qu'il a entrepris plusieurs grands projets, dont la création d'un village de pirates pour un immense parc d'attraction à Las Vegas et une gigantesque tente pour des projections cinématographiques. □ La carrière de White a connu toute sorte de hauts et de bas. Ses illustrations hyper-réalistes pour des magazines, des agences de publicité et des entreprises, lui avaient valu dans les années soixante le titre de «roi

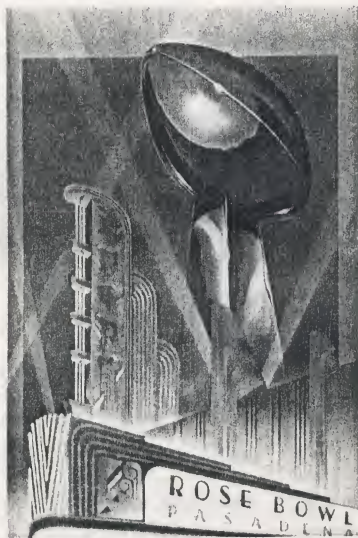
auf, und 1986 tat er sich mit dem Architekten Craig Hodgetts zusammen, um das Design-Konsortium Harmonica zu gründen, das ein Jahr später allerdings wieder aufgelöst wurde. Zusammen mit dem jungen Architekten Bob Bangman rief White dann seine Firma Olio ins Leben. □ Neben dem Piratendorf in Las Vegas hat er auch Grossprojekte für MCA's neuen CityWalk bei den Universal Studios in Angriff genommen. □ «Meine Karriere war nie geradlinig, sondern ist stets den Aufträgen gefolgt, die sich angeboten haben», erzählt White. «Ich habe kaum jemals nach Arbeit Ausschau halten müssen. Obwohl ich mir nie wirklich etwas hatte aussuchen können, war ich, wenn sich die Gelegenheit ergab, immer bereit, ein Risiko einzugehen und etwas Neues auszuprobieren.» □ «So wie wir jetzt vorgehen, nämlich jedesmal ein neues Design-team zu bilden, kann ich die verschiedenartigen Fähigkeiten von Künstlern und Designern zusammenführen und nutzen, um interdisziplinäre Projekte verwirklichen und ohne hohe Fixkosten flexibel bleiben zu können.» ■

de l'aérographe». Il a également été la figure de proue de toute une génération d'illustrateurs fascinés par ce moyen d'expression. □ Au milieu des années soixante, White interrompt ses études au prestigieux Art Center College of Design de Pasadena pour rallier un groupe d'artistes du sud de la Californie, dont faisait entre autre partie la superstar Ed Ruscha. «Des gens comme Ed m'ont ouvert les portes du monde artistique et ont influencé mon travail de façon déterminante.» □ Mais ce fut également la source d'égarements durables. «J'ai commencé à faire de l'illustration avec l'idée que c'était temporaire. Je voulais être peintre. Pendant des années j'ai entretenu l'illusion que cette activité n'était que passagère.» □ Lorsque White recourt pour la première fois à l'aérographe, à la fin des années soixante, cette



technique est totalement méconnue. Aujourd'hui on peut obtenir, grâce à un logiciel, des effets qui auparavant nécessitaient de longues heures de travail. Il est donc difficile de se représenter l'enthousiasme que les innovations de White avaient suscité à l'époque. De plus, il était quasiment seul. «Lorsque j'ai commencé à travailler avec l'aérographe, il y avait dans tout le pays peut-être cinq autres illustrateurs qui se servaient de cette technique. Aujourd'hui il y en a des milliers.» □ Vers la fin de cette décennie, White quitte Los Angeles pour New York, où après quelques tâtonnements, il découvre son style personnel. C'est lui qui réactualisa un style iconographique en vogue au début de ce siècle et qui, depuis lors, a été ressassé jusqu'à satiété par nombre de décorateurs et de designers. Mais à l'époque où White faisait revivre le style «kitsch» caractéristique des années de dépression, c'était une nouveauté. □ White était parvenu à une telle maîtrise de l'aérographe, qu'il pouvait imiter des traces de pinceau, des gouttes d'eau et des reflets de chrome (ce que personne n'avait tenté avant lui), bref à peu près n'importe quelle texture de n'importe quelle surface. □ Malheureusement, il ne s'était pas rendu compte que la plupart des œuvres produites durant cette période étaient promises à l'oubli, parce qu'il utilisait des pigments qui se dégradaient rapidement lorsqu'ils étaient exposés aux rayons ultraviolets. □ Charles White est un exemple vivant du principe qu'un designer ne devrait pas se mêler de la commercialisation de ses propres designs. Les diverses aventures dans lesquelles il s'est lancé se sont toutes achevées en catastrophe, comme ce magasin de chemises, Charles III, qu'il avait créé à Londres. «J'ai fait faillite plus souvent qu'à mon tour!» ironise White. □ Avec les diffi-

cultés financières vint la crise d'identité artistique. Reconnu comme virtuose de l'aérographe, il était devenu la victime de son propre succès. «Au départ j'avais de la peine à vendre ma camelote, et ensuite les gens ont pris pour acquis ce que je faisais, pensant que je n'étais capable de rien d'autre.» □ Sa curiosité et son impatience l'entraînent à changer continuellement d'activité. «Je ne me suis jamais reposé sur mes lauriers, j'étais toujours prêt à abandonner ce que j'étais en train de faire pour quelque chose de nouveau et de plus stimulant.» □ En 1976, White retourne à Los Angeles pour fonder l'atelier Willardson & White avec un autre artiste de l'aérographe, Dave



Willardson. Ce partenariat dura une demi-douzaine d'années. Puis les temps se firent plus difficiles, les imitateurs de White étaient légion et la concurrence impitoyable. □ Au milieu des années quatre-vingt, White s'est tourné vers l'art abstrait. Cette période culmine avec la réalisation d'une série de sculptures murales en bois et métal. La boucle était bouclée, White redevenait un artiste dont les œuvres étaient exposées dans des galeries. □ Pourtant l'activité commerciale l'attirait toujours: en 1986 il s'associe avec l'architecte Craig Hodgetts pour fonder Harmonica, un ambitieux consortium de design, dont l'existence fut toutefois de brève durée. □ «Ma carrière n'a jamais été rectiligne, j'ai toujours saisi au vol les occasions qui se présentaient. Je n'ai jamais dû chercher du travail, mais j'étais toujours prêt à prendre des risques pour tenter quelque chose de nouveau. □ «Avec la structure que nous avons actuellement, je peux utiliser les talents combinés d'artistes et de designers de divers domaines pour réaliser des projets pluridisciplinaires, sans avoir à me préoccuper d'entretenir toute une agence avec de gros coûts fixes.» ■



These days, visitors to Las Vegas and its famous Strip are confronted with an astonishing apparition: Buccaneer Bay, a full-size pirate village on a curbside lagoon, complete with two 100-foot galleons that engage in hourly sea battles. It is a sort of ceremonial gateway to Treasure Island at The Mirage, a brand-new Las Vegas "adventure resort," the spectacular roadside attraction marks the latest in an explosion of new construction that will irrevocably change the face of this landlocked gambling mecca. □ At The Mirage, tiger and dolphin displays and a 54-foot volcano have joined the traditional Las Vegas neon signs as visitor lures. □ The latest addition to the Mirage complex is Treasure Island, an "adventure resort" with 2,900 guest rooms housed in a faux-Beaux Arts high-rise that includes a gambling area, dubbed Mutiny Bay, a shopping promenade, a restaurant complex, and the resort's showcase, Buccaneer Bay. □ The project has special significance for Charlie White III. Olio, White's design studio, has been closely involved with

Buccaneer Bay from square one. "Nobody who worked on this thing had ever done anything like it," the designer says with a mix of awe and exasperation. □ Olio's involvement with the project has been, to put it mildly, a learning experience for White. A spare-no-expense attention-grabber, the make-believe village went through some wrenching design changes prior to its completion. Says partner Bob Bangham, "Our task—and it was often a frustrating one—was to make sure the design would have one singular vision and not look like a hodgepodge of different ideas." That meant establishing an authentic "history of ownership" for the village to distance it from earlier attractions like Disneyland's "Pirates of the

Caribbean." □ Communicating this point of view among the sheer numbers of creative talent involved wasn't easy. Working with suggestions from the Mirage's flamboyant CEO Steven Wynn, White completed a 20-foot-long "sketch," then embarked on a collaborative course that involved creating illustrations, rather than actual working drawings, for a team of artisans and craftsmen. The two 100-foot warships based on White's drawings were scaled up completely from scratch. Olio worked with a crack team of plasterers and sculptors to realize the vast array of oversize figures that decorate them. "The figureheads are way too big for ships of this size," says White, "which is wholly intentional." □ What was *not*

intentional was the effect the ships would have when, with considerable fanfare, they were moved from the fabricator's shop to the actual site. "They looked great over at the building," White remarks, "but when we got them up to the Strip we had to completely repaint them to match the set." □ Engineering drawings and actual construction were the responsibility of a team of shops and studios that included Peter Mensching Showtech USA, famous for extravagant Broadway sets like the one for "Starlight Express." The project was completed under The Jerde Partnership, the architectural design firm known for high-end shopping centers like Mall of America and work on the 1984 Los Angeles Olympics. □ White says he hopes the high visibility that Buccaneer Bay brings Olio doesn't get him stereotyped as "some kind of theme-park designer." Given the number of ways Charlie White has managed to reinvent himself over the years, there doesn't seem to be much risk of that happening.—K.C. ■





# Charles White:

LIBRARY

AUG 14 1991

LOS ANGELES COUNTY  
MUSEUM OF ART

## PORTRAYER OF BLACK DIGNITY



Artist achieves  
same with works  
on Negro themes

BY LOUIE ROBINSON

Graphic interpreter of the Negro people, painter Charles White has been internationally acclaimed for the power and beauty of work in which he expresses "a universal feeling . . . a meaning for all men." Reproduced below from book *Images of Dignity: The Drawings of Charles White*, is landscape done at age seven in which future artist displayed his precocious talent.



**T**HE FACES are unforgettable. Black faces with knowledgeable Proud faces with lines chiseled by suffering and jawbones set determination. Beautiful faces that haunt you. And suddenly they to be everywhere.

The faces, many of them now collected in a new book, *Images of Dignity: The Drawings of Charles White*, published by the V. G. Ritchie Press in Los Angeles, are the work of a 49-year-old California artist who ranks among the top artists in America, and is now probably the best known of Negro artists.

The publication of *Images of Dignity* alone is a singular achievement. No other living Negro artist has ever had a book of his works published (a collection of the art of the late Horace Pippin appeared in 1964 after his death). Furthermore, proud collectors of Charles White's work can give a good start for any list of *Who's Who*, among





laborer portrayed in *Work* (left), done by White in 1953, typifies way in which he captures underlying profundity embodied in the simple. Artist has stated: "My work strives to take shape around images and ideas centered within the vortex of a Negro's life experience."

**Stylized murals**, like one at right, done 1939-1940 and in Chicago Public Library collection, comprised much of White's earlier work in which he portrayed Negro's sufferings and celebrated race's heroes. Eventually his style shifted to realistic depiction of individuals.

## CHARLES WHITE *Continued*

Jackson, Roland Hayes, Harry Belafonte, Miriam Makeba, Ossie Davis, and Sammy Davis Jr., among others.

White's paintings and charcoal and ink drawings are on display at universities and museums throughout the U. S., as well as in Europe, the Soviet Union, Poland, China, Hungary, Germany and Czechoslovakia. Private art collectors in Europe, Japan, Africa, Canada and Brazil also own his works.

Charles White himself, this all means, among other things, the long, lean time. He has never been anything other than an underdog of the world's most precarious ways to make a living. White and his wife, Frances, arrived in Los Angeles nine years ago, in 1940. While he was already an artist of note, he was hardly one to rely on and there was no assurance that his economic future would be brighter. Today, however, a Charles White drawing—the art which he is most famous—sells for \$1,500 and his paintings range from \$1,800 to \$2,500. Furthermore, his last ten one-man shows have sold out. (The average artist considers himself fortunate to have a quarter of an exhibit.)

The appeal of the art of Charles White is universal, it is undeniably a stunning tableau of the American Negro. Entertainer and











of Premier Sékou Touré of Guinea includes White's *Two Brothers Have I Had on Earth—One of Spirit, One of Sod*. Below, artist discusses his painting *General Moses (subman)* with Norman O. Houston, chairman of board of Golden State Mutual Life Insurance Company which owns painting, displays it in lobby of building.

## CHARLES WHITE *Continued*

Dr. Harry Belafonte, an ardent supporter of White, declares: "There is a powerful, sometimes violent beauty in his artistic interpretation of Negro Americana. There is the poetic beauty of Negro idiom." James Porter, head of the Department of Fine Arts and director of the Art Gallery at Howard University, declares that White is an artist who, more than any other, has found a way of embodying in his work the texture of Negro experience as found in life in America. "He is an artist steeped in life; and his informed artistic vision leads to an understanding of vivid pictorial symbols which, though they are life itself, are altogether free of false or distorted ideas or of dubious emotion."

Dr. Porter and art historian of international reputation himself, Dr. James White as "one of the great voices among those black Americans during the past 30 years have been the real interpreters of Negro life."

The impact of the work of Charles White is, of course, a direct result of his own man. "I have a total commitment to people, to art, and to my people," he says. "I take pride in the fact that being black gives me an identity and a source to draw upon. I'm never without something to say. I think it is because of the kind of relationship I have with people. My antennae are constantly out."

Charles White, unlike some outstanding Negroes who insist—or would insist—upon being recognized as exponents of their chosen profession without racial connotation, makes no attempt to avoid such labels. "I don't object to being called a Negro artist," he explains,

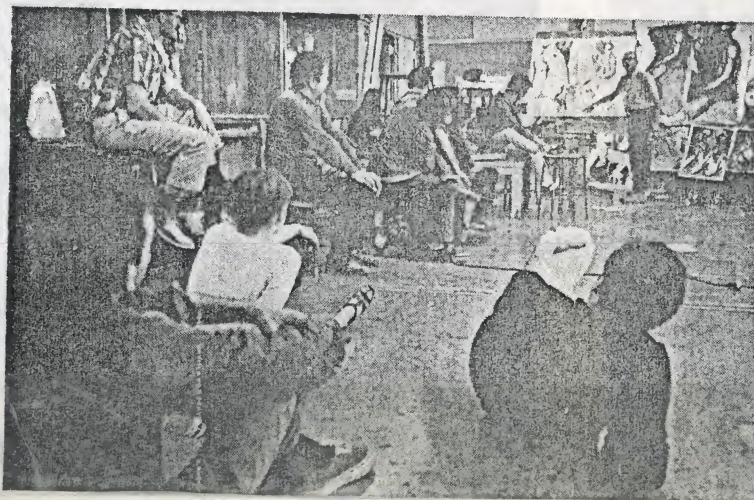




been able to relate to white symbols of universality, "like the Statue of Liberty." Says he: "When I do a mother and child, it's a mother and child. It's got to be the personification of all I see in mother and child."

theless allowed on the car, but his seething rage caused him to cry and vomit when he later got off.

In other examples of his experiences with violence not communicated through his work, White was once beaten by a gang of anti-Negro



As teacher, White works 15 hours weekly at Otis Art Institute in Los Angeles. Left, he advises Willa Larson, one of his first students at Otis. Above, he holds critique session on student work and, right, chats with Institute director Andreas Anderson. White also teaches class of selected high school students.



White explains artistic approach to class. Most of his students are in second year of work on degrees in fine arts. Right, he stops to talk to school's business manager Herman Ward.



White feels that the universality he seeks to project is still better understood among Europeans than among white Americans.

Charles White's work seems thematically influenced by—or at least akin to—that of Kathe Kollwitz, the German graphic artist and sculptress who died in 1945 after spending the last years of her life in disfavor with Adolf Hitler. Her work, however, reflected the hopelessness and outrage of slum poverty, and she dealt, again and again, with child death. White's subjects, on the other hand, indeed show an intimate acquaintanceship with suffering and hard labor, but they bear a determination to march forward in the face of adversity, a commitment to overcome, and the unique beauty of Negritude.

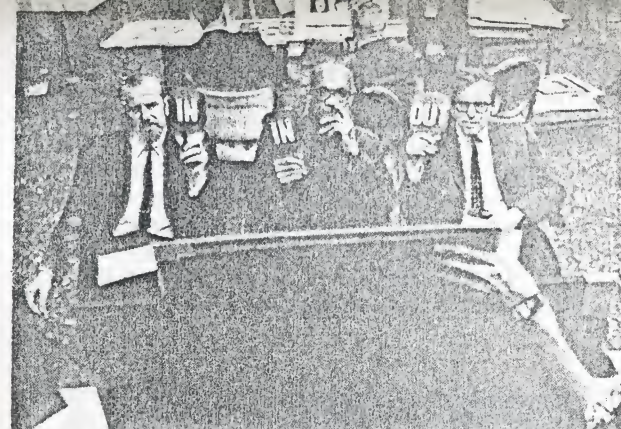
White's art of today is mellow in its graphic design than his earlier work. The first White figures had a draftsmanship quality that made them seem almost sculptured out of wood. Today his subjects are drawn with softer and more subtle strokes, making them more humanly real than the early near-caricatures. White explains the change thusly: "The question of content has always been dominant with me. I've always put the emphasis on what I had to say. To make the content more poignant, I was experimenting with form. My work was more stylized.

toughs in New York's Greenwich Village, and he admits to having been on the losing end of a brawl as the only Negro in a New Orleans barroom. While such experiences may contribute to an artist's social insight, White feels that they do not necessarily enhance his physical well-being, and he would just as soon have been spared these bloodier aspects of life.

Charles White was, indeed, reared for gentler things. Born in Chicago in 1918, he was introduced to the cultural life at a tender age. His mother, Mrs. Ethel Gary White, was a domestic worker, and she often took her son along with her on the job. On his seventh birthday, she bought him a set of oil paints to keep him busy. Charles took to the paint brush with an enthusiasm that soon led to trouble: one day he pulled off the window shades and used them for canvases. Thus one of his earliest rewards for painting was a good spanking.

Mrs. White thereafter hid the paint set, bought a violin and found Charles a teacher. But music could never replace art in the youngster's life. Charles hung out around outdoor art classes, absorbed the paintings and sculpture in the public library, attended art lectures for children, and sneaked out his paints whenever he could.





In New York to judge national Scholastic Magazine art contest, White examines entry in painting division. Center, he discusses entries with Maurice M. Robinson, founder and board chairman of Scholastic, sponsor. Right, he passes judgment with Donald Willett (l.) and Jack Levine. Willett and White won this same competition as students.



At party given by art director Mel Williamson of Viking Press, White renews acquaintance with many friends he knew as New Yorker. Far left is a White painting.



Artist and friend Romare Bearden (r.) shows his work to White and Ernest Criclow, also artist. Golden State asked White to select Bearden painting for firm.







for EBONY magazine. This resulted in his *J'Accuse! No. 10* (left), which appeared on special Negro Woman issue, August 1966. *Negro Youth* (below) is one of his earlier works, dating from 1942. Children often are his subjects, as in *Sleeping* (left, opposite page). *Songs Belafonte Sings* (right, opposite page) is one of many White originals owned by singer Harry Belafonte. Below it is an early linocut *Just A Closer Walk With Thee*, one of several works inspired by Negro spirituals.



## CHARLES WHITE *Continued*

high school class, and still managed to devote enough time to studies to finish the two-year Art Institute course in a year's

By other creative talents of the era, White later joined the Project Administration and taught at Chicago's South Side Art Center where he exhibited his work and began to gain recognition from art critics on daily newspapers. It was there that he met Gordon Parks, then a fledgling photographer. A fast friend, as well as admiration for each other's work. It was while exhibiting at the Art Center that White, like Parks, even won a \$2,000 grant from the Julius Rosenwald Foundation which he used for further achievement.

At the age of 23—one year after he had been commissioned to paint for the Chicago Negro Exposition—he married a sculptress, Elizabeth Catlett. With the money from the Rosenwald Foundation and his bride traveled through the Deep South, exploring folk art, poetry, folklore and music, elements which have left a deep mark on the art of Charles White.

His service during World War II also had its effect, upon Charles

White the man, if not Charles White the artist. Assigned to a camouflage division, White put his painting artistry to work on mess halls, tables, benches and chairs, wound up with tuberculosis, a medical discharge and a year in a hospital.

Returning to New York, White had his first one-man show in December, 1947, won critical acclaim from *The New York Times* and *The World Telegram*, and saw his work begin to sell.

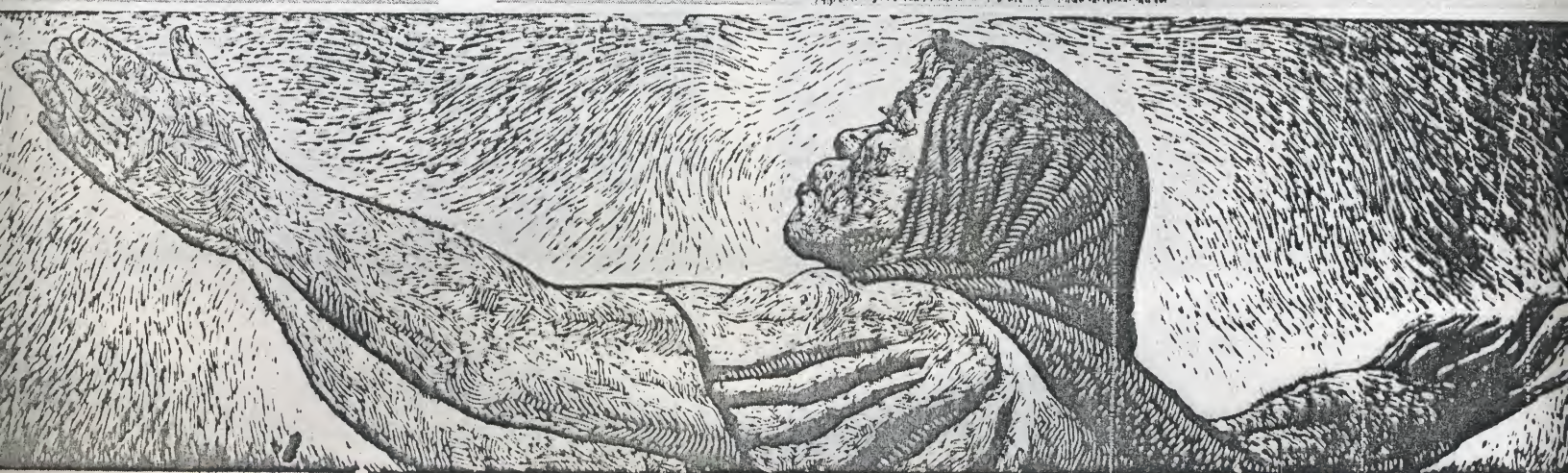
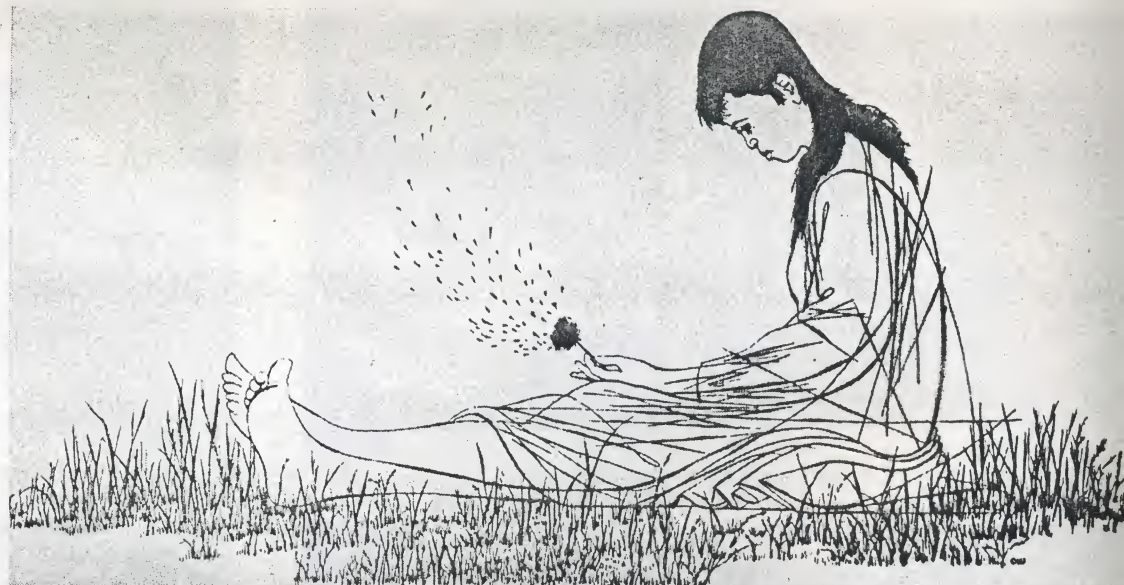
White then went off to Mexico to study, and later spent a year as artist-in-residence at Howard University. But his health continued to be poor. Two years of hospitalization and three operations followed. After that, divorce.

But Charles White survived to move again into the world of art and culture, and now in New York, as earlier in Chicago, his list of friends and acquaintances grew to include some of the most talented people of the century: Ralph Bunche, Dr. W. E. B. DuBois, Thurgood Marshall, Duke Ellington, Paul Robeson, Nelson Algren, Willard Motley, Richard Wright, Gordon Parks, Katherine Dunham, Jacob Lawrence, the late Langston Hughes and Lorraine Hansberry.

In 1950, White met and married social worker Frances Barrett, a union which he now credits with having brought peace, confidence and







ty to his life. Together they traveled throughout Europe, and enjoyed some of White's finest successes. He won a National Institute of Arts and Letters Grant in 1952, was exhibited by the Metropolitan Museum of Art in 1952, won a John Hay Whitney Fellowship in 1953, and received the Gold Medal of the International Graphic Show in Cologne, Germany, in 1960 and 1966.

When White's health began to fail again in 1956, they moved to California, where, in time, his principal exhibitor became Benjamin H. Ritz, director of The Heritage Gallery in Los Angeles, who pronounced: "In an era when the artist is expressing his detachment from man's condition by a 'cool' and geometric style, Charles White's drawings challenge this lack of faith and self-involvement. Their quality affirms his deep concern for humanity, his love of man and his belief that brotherhood is not just a catchword. On his canvases, the vitality and poignancy of human kind are captured for the eye to see and the heart to feel."

Recently, White teaches art 15 hours a week at the Otis Art Institute in Los Angeles County, and spends six to seven hours at the drawing table on days when he is not teaching, including Saturdays and Sundays. "I never take a vacation from it," he says. "I'm unhappy when

I'm not working."

When he is working, White chain-smokes, but is so absorbed he seldom gets more than a couple of puffs per cigarette. His principal companion during the working hours is music, often of a gospel variety. "I gotta have sounds," he insists. "I can't paint in silence."

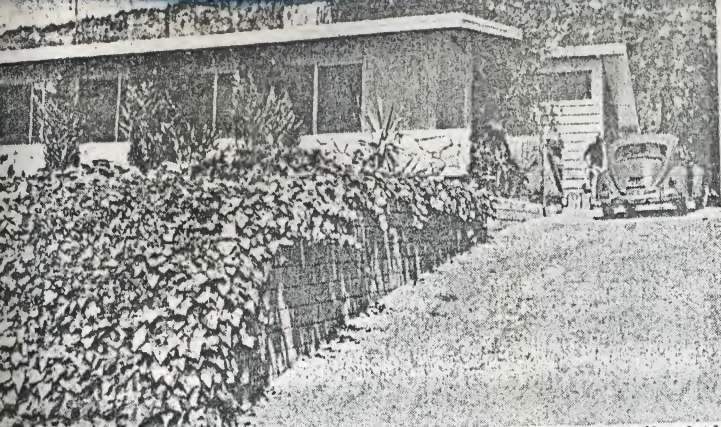
White is never at a loss for subject matter. "I work on pictures I've thought of 15, 20, years ago. It's sort of on file—up here," he explains, pointing to his head. His approach to a given idea is flexible. "It's always very abstract in the beginning," he says. "Sometimes it starts out to be one thing and ends up something else entirely. Sometimes a new dimension is added; it may be the result of reading something by Langston Hughes, or Countee Cullen's poetry, or a gospel record. Sometimes the idea expands or contracts."

He also performs well under pressure. "When I get down near the wire," he says, "ideas come and I really sail."

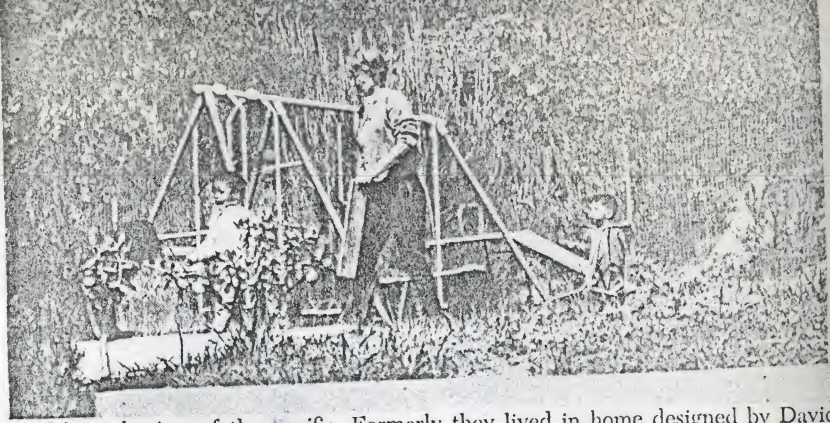
If the work does not feel right, he will start over again completely. "no matter how long I've gone on it or how big it is." His work is satisfying to do, he admits, yet adds: "I'm not satisfied it's the best I can do to express myself and the world I live in. I'm constantly trying to evaluate myself and be honest in my evaluation."







The home where Whites live is valued at \$32,000 and sits high in the hills of Altadena, Calif., with view of the Pacific. Formerly they lived in home designed by David prominent Korean architect, but have leased it since they needed more space for growing family. Right, Mrs. White, Jessica and Ian enjoy selves in back yard



no stranger in kitchen, for cooking is one of his favorite hobbies. He often shares culinary chores with wife, sometimes prepares entire meal. Specialties are spaghetti and shrimp casseroles. Family enjoys relaxing at home as (right) Mrs. White helps Jessica with collage for nursery school. Artist's mate formerly was a social worker



## CHARLES WHITE *Continued*

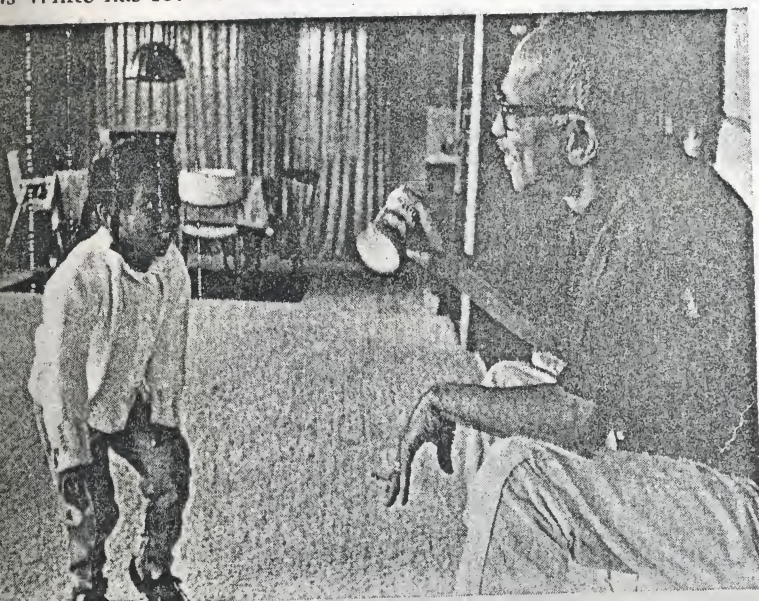
He has also evaluated some of the work of modern-day artists. Judgement: "I find some of it very intriguing; I find a good deal of it dull, very boring." He is not against artists experimenting. "I think they should have the courage to do the most outlandish things possible," he says, "the most way-out things imaginable. They should be the wedding of science and art. But I think that much of the fault of this in today's art is a lot of crap for being non-committal on subject. I think a lot of it is artistically and intellectually best. I think there are a lot of charlatans in the art world who are trying to get people on. Absurdity has its place when it is satirical or even when the absurd becomes a necessary way of making a social statement. But I condemn those who try to create a pseudo-culture and declare that they have produced something that a chosen few can hope to understand. Art should never lose its honesty. It should always concern itself with man's inner needs." As White has set his own standards: "To open man's eyes to the

world, to enable him to see beauty, to better understand reality, and to have a closer affinity with truth. So beauty, reality and truth are the philosophical basis for my work."

White would like to see more participation by Negroes in the art world, as critics, curators, members of boards of trustees of art museums, and wider recognition of Negro artists, among them Jacob Lawrence, whom White considers "the most outstanding and important Negro artist in this country. There are certain areas, like publishing, a book on him, that have been neglected. That is a sad state of affairs."

As for himself, White declares: "My ambitions are pretty modest now as an artist. I'm no longer concerned with whether I win another big prize here or a grant there. I rarely send to competitive shows unless I'm invited. The recognition which I seek is getting my work before more and more masses of people, and improving my work. I'm not out to overwhelm the art world to prove I'm an artist. There are other barometers I can use."

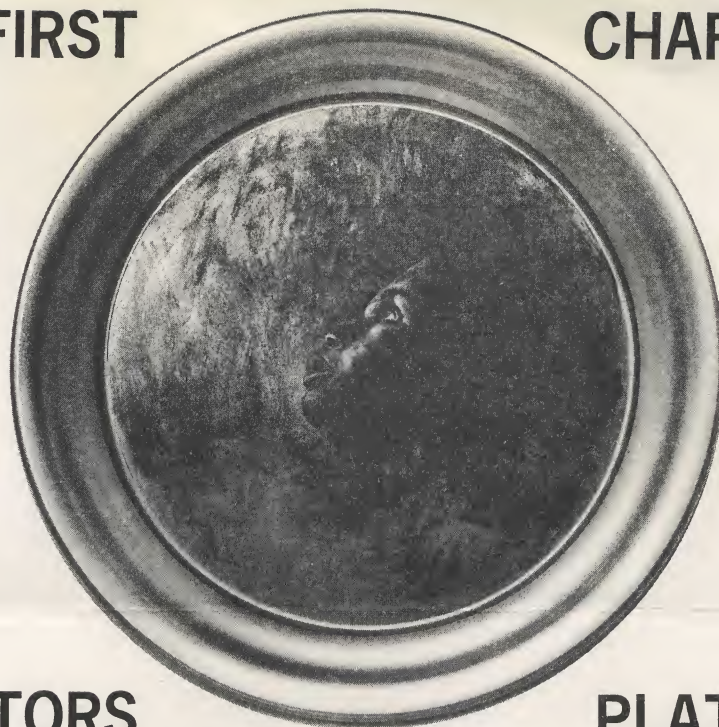
White does not need to speak for his work. It speaks for itself.





THE FIRST

CHARLES WHITE



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The Heritage Gallery with pride announces a significant first celebrating a decade of Charles White exhibitions at the Heritage Gallery. This is Dr. Charles White's first limited edition in sterling silver, individually etched and serially numbered by America's foremost silver company — Gorham Mint.

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